



Above: This wood and fiber mask is on display in the newly renovated gallery of sub-Saharan African art, which opens October 12 (Democratic Republic of the Congo, Yaka people, early 1900s, Gift of Katherine C. White 1969.8).

Cover: Detail from Jim Hodges's *Where the Sky Fills In* from 2002, part of the exhibition *Drawing Modern* (C print, incised, 193 x 127 cm, Collection of Agnes Gund)

Against the Grain: Woodcuts from the Collection

Galleries 109–112, through November 9
A history of relief printing with treasures from the museum collection

Aernout Mik

Project 244, through November 16
Mystery and surprise in two video installations, the artist's first solo museum exhibition in the United States

Peru 1983: Aaron Siskind Photographs

Galleries 103–105, through November 19
Elegant abstractions of texture and form that show the artist at the height of his powers

Drawing Modern: Works from the Agnes Gund Collection

North Gallery, October 26, 2003–January 11, 2004
Works on paper by major 20th-century artists from the collection of one of America's true tastemakers

Jasper Johns: Numbers

North Gallery, October 26, 2003–January 11, 2004
The first exhibition to concentrate on Johns's high-spirited exploration of the numerals 0–9

Draped in Splendor: Renaissance Textiles and the Church

Gallery 216, through September 26, 2004
Religious paintings and related textiles presented together with innovative lighting and technology

From the Director

Dear Members,

On the final weekend of this month we open two exhibitions of contemporary art. *Drawing Modern: Works from the Agnes Gund Collection* gathers wonderful pieces by some of the 20th century's most important artists from the collection of one of the true tastemakers of postwar art in America, Cleveland native Agnes Gund. In addition to well-established artists, Gund also seeks out the works of a younger generation.

While that show is wide-ranging and eclectic, a concurrent exhibition focuses on just one artist and only one theme. *Jasper Johns: Numbers* is the first show to concentrate in depth on a favorite subject of one of the great artists of the post-WWII era. A single admission fee covers this exhibition as well as *Drawing Modern*; CMA members, of course, are admitted free. In conjunction with these shows, we offer a special dialogue with Agnes Gund and Frank Stella, on Saturday, October 25 at 1:00. Tickets are required, but free, and available to members only through October 1.

The south galleries boast a remarkable gathering of works from the CMA collection. *Against the Grain*, an exhibition that few museums could assemble without borrowing from other collections, presents woodcuts and other relief prints that trace the evolution of this distinctive printmaking medium. Also in that part of the museum, Tom Hinson has organized an exhibition celebrating the centennial of the birth of the great American photographer Aaron Siskind. Aernout Mik's acclaimed and thought-provoking video installation continues in Project 244.

The reinstallation of the African galleries provided the opportunity for comprehensive examination and treatment of the entire collection in the museum's conservation laboratories.

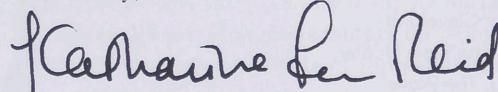
The public is invited to celebrate the reopening of the gallery on Sunday, October 12, from 10 to 5, with a lecture at 3:30 by Sharon Patton, director of the Smithsonian National Museum of African Art.

The Aki Festival of New Music is in full swing this month, with a wealth of adventurous contemporary music. Meanwhile, the Gala and VIVA! concert series are both under way with lively programs of classical and world music.

We celebrate the reinstallation of two galleries this month. Stroll into gallery 216 behind the Armor Court to see a new presentation from the museum's textile collection (Louise Mackie's brief article on page 9 offers an overview). Come to the museum on Sunday, October 12 for the grand reopening of the gallery of sub-Saharan African art. A new, innovative presentation celebrates these works and sets an example for future installations of other galleries.

Finally, mark your calendars for two November events. *Fast Forward: CMA Celebrates Contemporary Art*, on Friday the 7th, is a late-night party featuring entertainment, food, and cutting-edge fun, with world-acclaimed video artist Bill Viola (whose appearance is presented in collaboration with the Mary Schiller Myers School of Art at the University of Akron). And *Inside the Vision*, at 6:30 on Wednesday the 19th, is a public forum to discuss future program activity in the expanded museum. We will present architects' renderings of interior spaces and solicit public input about how to make our museum the greatest civic asset it can be.

Sincerely,



Katharine Lee Reid, Director



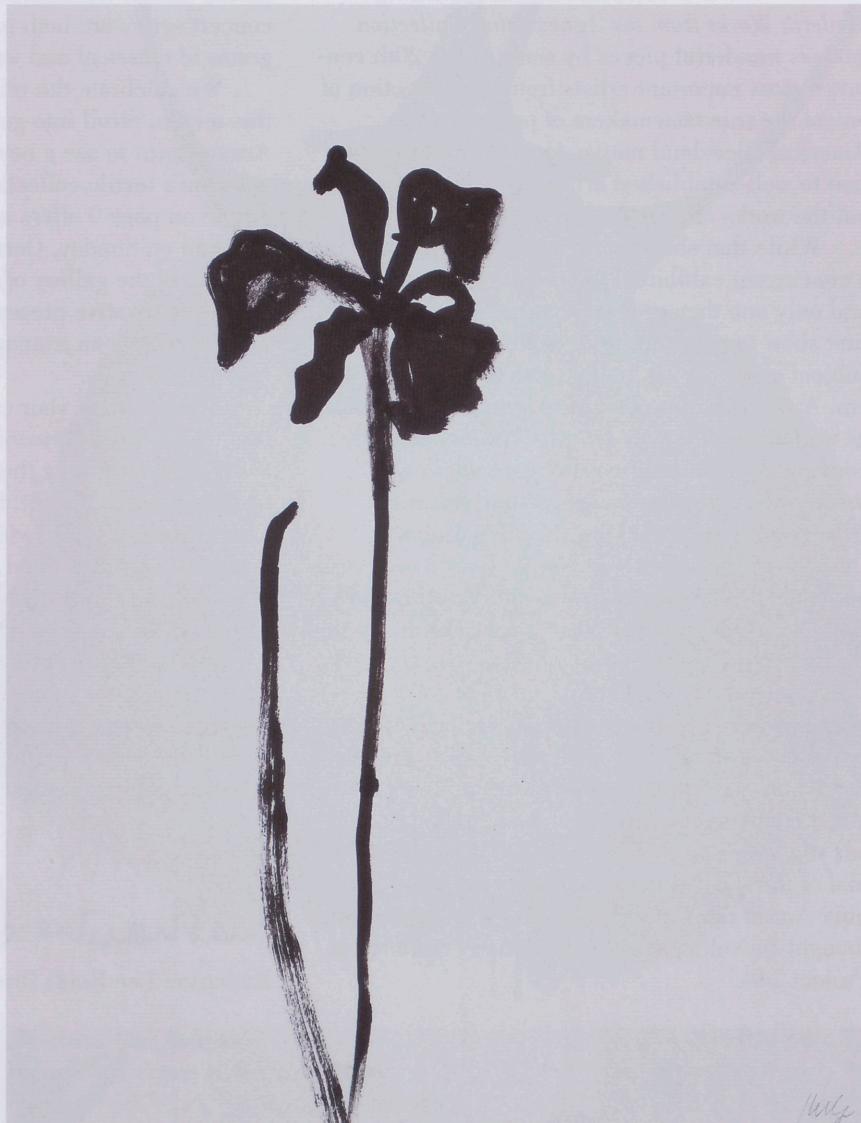


A Modern Eye

Drawing Modern: Works from the Agnes Gund Collection

October 26, 2003–
January 11, 2004

Organized by the Cleveland Museum of Art. The exhibition is supported in part by Hahn Loeser & Parks LLP. The Cleveland Museum of Art receives operating support from the Ohio Arts Council and the Institute of Museum and Library Services. Promotional support is provided by Cleveland Magazine, The Plain Dealer, 98.7 WKSU, The Wave 107.3 FM, and Continental Airlines.



Although Ellsworth Kelly is best known for his large abstract paintings that explore subtle relationships between color and shape, his Siberian Iris from 1989 belongs to a long-running series of flower and plant studies. With a few strokes, this brush drawing presents the ephemeral shape of a flower against the stark white ground of paper, reflecting a kinship with Chinese painting (ink, 76.2 x 58.4 cm, Collection of Agnes Gund, © Ellsworth Kelly).

Agnes Gund's passion for art is palpable. Her belief in the ability of art to teach and inspire informs her activities as a collector and supporter of the arts and individual artists. This exhibition marks the first time that such a significant segment of her well-known private collection of works on paper has been made available to a large audience.

That this event should happen at the Cleveland Museum of Art is especially satisfying. Although recognized internationally as a philanthropist, collector, and patron of the arts, Gund is a Cleveland native who has always championed and supported this museum, and the cumulative effect of the many gifts and loans she has made to the museum has transformed the 20th-century collection.

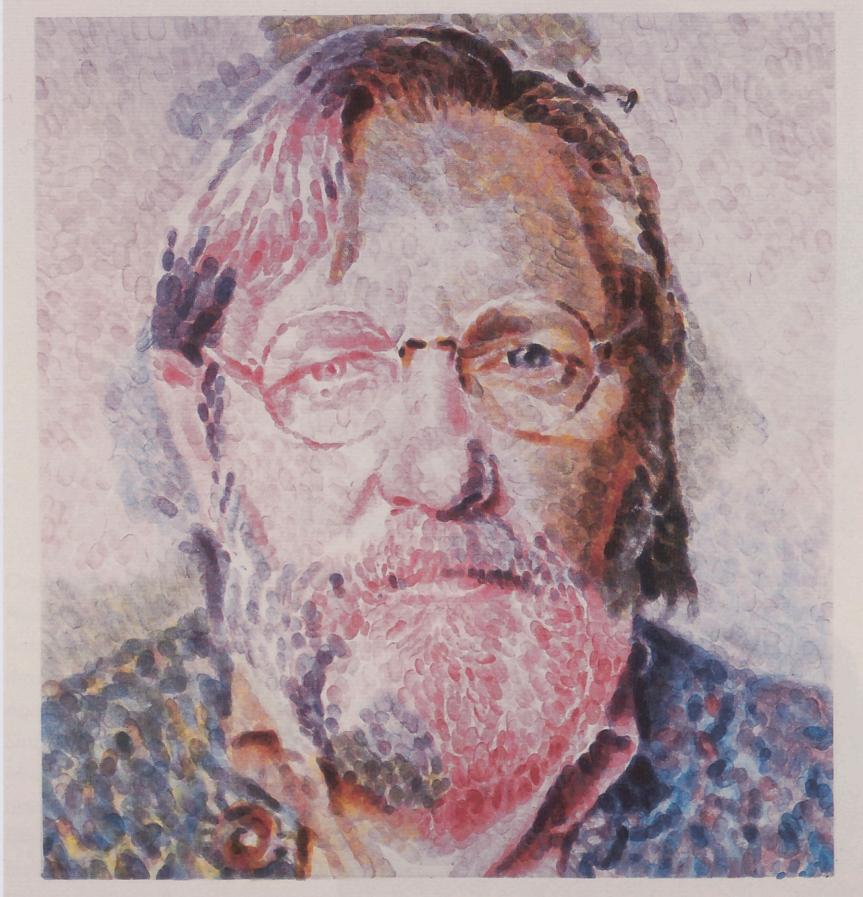
Gund has been collecting modern and contemporary art for almost 40 years. As a young woman, she made prescient purchases of large-scale paintings and sculptures by major artists such as Robert Rauschenberg, Mark Rothko, and Jasper Johns, and works by each of them are included in the exhibition. Drawn primarily from the postwar era, this selection reveals diverse media and styles, as well as inventive attitudes, and reflects Gund's deep engagement with the art of our times.

While Gund has been interested in drawing all her life, she began to appreciate the medium more profoundly when she studied at Harvard University's Fogg Art Museum, repository of some of the world's great drawings. This foundation in the study of old masters informs Gund's appreciation

of contemporary art, and many of the works on view here display a devotion to craft and material that demonstrates an understanding of key traditions in Western art, including balanced and fully resolved composition.

Drawing as a discipline guided the selection of works for this show, but one of the exciting questions this selection raises is how precisely does one define the term "drawing" in an era when most contemporary artists use materials in such interdisciplinary, challenging ways? For instance, Judy Glantzman's subtle graphite drawing is quite traditional in its use of media. Her facility with the pencil and her interest in human expression are skills typically associated with fine draftsmanship.

Conversely, Jim Hodges's *Where the Sky Fills In* (on this issue's cover) seems intentionally to sub-



Chuck Close's portraits of artists and other friends typically use a series of abstract individual marks to form solidly representational images of the human face. In John/Fingerprint from

1983, he used colored stamp pad inks to build a three-dimensional image out of emphatically flat marks—his own fingerprints. These marks thus make a wry comment on the idea of the

"hand" of the artist, which is quite literal in this work, and further question the purity of the word "drawing" (122.3 x 97.3 cm, Collection of Agnes Gund, © Chuck Close).



Judy Glantzman's drawing of a young girl being touched by a disembodied hand addresses states of psychological tension and

familial bonds with control and restraint (Drawing #6, 1998, graphite, 14 x 11 cm, Collection of Agnes Gund, © Judy Glantzman).

vert the very idea of presenting an illusionistic view of the world. By starting with a photograph—a medium popularly thought to objectively record the world—and then peeling away its surface for aesthetic effect, Hodges teasingly questions our assumptions about the role of representation in art. Drawings often reveal the genesis of the creative process, especially the essential role of the artist's touch, but this exhibition illustrates how various and changeable the definition of drawing has become.

As a collection, all the works on paper included in this exhibition propose themselves as meditations on contemporary life, as possible subjects for mystical contemplation, and as vehicles for introspection. As a collector, Agnes Gund offers an inspiring model of committed and generous patronage. The works assembled here create a collective portrait of her keen eye and personal aesthetic. The sensibility revealed is one that enthusiastically embraces the complexities of modern life, but appreciates tradition.

■ Carter E. Foster, Curator of Drawings
■ Jeffrey D. Grove, Associate Curator of Contemporary Art



Renaissance Kid

The Cleveland Museum of Art recently acquired a rare early version of *Gamin*, one of the most celebrated and historically important works by Harlem Renaissance artist Augusta Savage (1892–1962). The sculpture was featured on the June 1929 cover of *Opportunity: A Journal of Negro Life* and, shortly afterward, in an exhibition at the Harmon Foundation. Considered a watershed in Savage's career, *Gamin* inspired the noted African-American writer and political activist W. E. B. Du Bois to write a laudatory essay about the artist. The sculpture also earned Savage a Rosenwald fellowship to study in Paris.

Savage made *Gamin* in a small nine-inch cast and a large life-size version. Only two examples of the life-size version are known: this hand-painted

plaster and a bronze acquired by the New York Public Library in 1942. Research indicates that the library's bronze was cast from a mold taken from this plaster. Since it was the rare life-size version that appeared on the cover of *Opportunity*, this plaster is likely the oldest surviving example of the theme.

The word "gamin" refers to a street child. Savage's sympathetic depiction of an inquisitive, keenly intelligent, young African-American male gives powerful visual form to the Harlem Renaissance ideal of elevating the human spirit through race pride and respect for universal human values.

■ William Robinson, Curator of Modern European Art



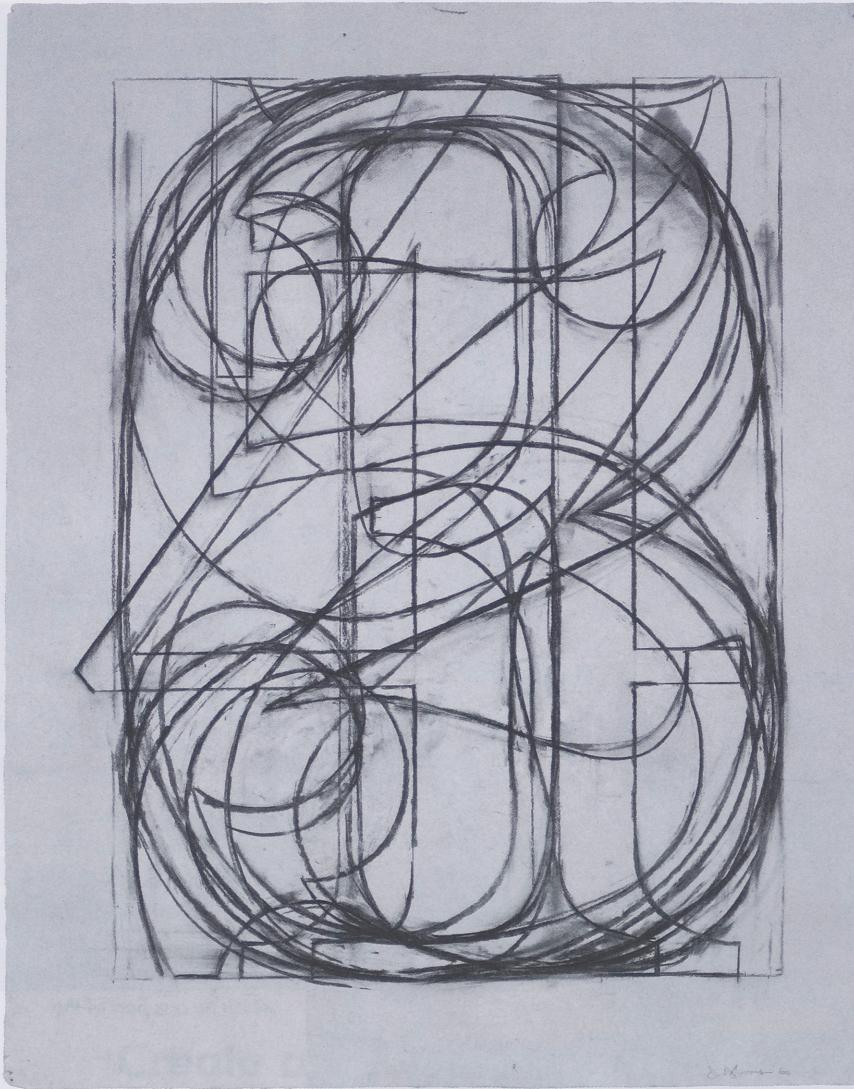
Augusta Savage's *Gamin*, from about 1929–30, embodies the spirit of the Harlem Renaissance (hand-painted plaster, h. 44.5 cm, J. H. Wade Fund 2003.40).



By the Numbers

Jasper Johns: Numbers

October 26, 2003–
January 11, 2004



This seminal drawing by Johns shows clearly how he developed the motif of ten numerals superimposed one on top of the other. It became the basis for an important group of paintings executed the same year (0 through 9, 1960, charcoal on paper, 73.4 x 58.1 cm, Collection of the artist).

Organized by the Cleveland Museum of Art. The exhibition is supported in part through the generosity of Agnes Gund and Daniel Shapiro. The Cleveland Museum of Art receives operating support from the Ohio Arts Council and the Institute of Museum and Library Services. Promotional support is provided by Cleveland Magazine, The Plain Dealer, 98.7 WKSU, The Wave 107.3 FM, and Continental Airlines.

The exhibition that opens later this month traces a theme of quantity and quality through the long career of the American artist Jasper Johns. When he first began exhibiting his work in New York in the late 1950s, Johns confounded and intrigued critics and the public with a group of works depicting flat signs: targets, flags, alphabet letters, and numbers. The imagery of these paintings, drawings, and sculptures was simple, but their execution reflected an artist deeply devoted to the craft of making beautiful objects. As such, they questioned the nature of language and how its forms and symbols create and are created by our thought processes.

Johns influences our perception of these signs first through what he chooses to depict. Flags and targets are by definition flat objects and, like numbers, they also are symbols that are so common as to be registered by the mind almost without

thought. He has described these types of subjects as “things the mind already knows.” But by manipulating these images with great care and technical virtuosity, Johns turns them into sensuous objects with lush, complicated surfaces that belie their simplistic design. This subtle act of transformation challenges us to look at something incredibly common in a new way.

At the same time Johns was painting flags and targets, he also was experimenting with images of numbers, which differ in that they exist in the world as signs rather than actual objects. Numbers reflect a fundamental and basic mental process—counting—while also suggesting an abstract ideal of mathematical perfection that goes beyond their existence as symbols. But again, by presenting us with such an easily recognizable sign as a number, something we see every day without considering its form, Johns wants us to re-see it, to look at its



For many of his works, Johns adapted the technique of encaustic painting, a medium in which the colored pigments are suspended in wax. Because the wax is heated but dries quickly, it records the process of the artist's touch in a unique fashion, as exemplified by Figure 4 from 1959 (encaustic and collage on canvas, 50.8 x 38.1 cm, Michael and Nina Sundell).

shape and material presence differently. He thus challenges us to look at other objects, signs, and images in the world in a new way. Through these simple means Johns addresses profound issues about perception, language, and thought processes.

One of the most important issues this exhibition addresses in the work of Jasper Johns is his tendency to work in series. His "Numbers" paintings, drawings, sculptures, and prints can be thought of as a set of related works that span his entire career, and within which he explores variations of this theme with infinite subtlety. Within this overall series, Johns has developed four motifs: the figure (a single numeral presented by itself on a background), 0–9 (the numerals zero to nine presented in order in one or two rows, as in the



The format of this small, jewel-like work comes from a chart the artist saw in a book. The overall repetition of numbers in a grid forms a kind of "noncomposition," in which no one part of the

work dominates; instead, the entire surface carries equal visual weight (Small Numbers in Color, 1959, encaustic on wood, 25.9 x 18.3 cm, Collection of the artist).

series of drawings acquired by the museum two years ago, the inspiration for this exhibition), numbers (the numerals presented in a repeating pattern to form an overall grid), and 0 through 9 (the numerals superimposed on top of one another). He employs an assortment of media, from richly inked printed lithographs to subtle gray charcoal, encaustic painting (in which color is suspended in wax), oil, and cast aluminum and bronze. The use of this variety of materials within such a narrowly defined subject matter elucidates an important concept in Johns's art: that of presenting the same thing in different ways in order to explore how meaning and perception can change accordingly.

■ Carter E. Foster, Curator of Drawings



Old Cloth in New Light

Draped in Splendor: Renaissance Textiles and the Church

September 7, 2003–
September 26, 2004

In Europe during the 1300s and 1400s, fine textiles were recognized as potent symbols of wealth and power. They were more labor intensive, more expensive, and more highly prized than paintings. Artists therefore often featured fine textiles in their work. In *Draped in Splendor: Renaissance Textiles and the Church*, six religious paintings from the collection with the textiles they depict, such as splendid brocaded silks and velvets, are on view in gallery 216 near the Armor Court. Also on view are rare resplendent textiles that enriched Christian churches, especially Catholic ones, following the age-old practice of using precious works of art in the worship of God. Pictorial embroideries and tapestries that decorated the fronts of altars are included along with vestments with dazzling gold thread worn by the clergy.

Wealthy Renaissance consumers could be described as “textile literate.” They coveted high quality: lustrous thread, good dyestuffs, sturdy structures, all essential components of textiles with beautiful designs. They also valued the sheen and drape of fabrics. A small display in the gallery illustrates how the angle of light alters their appearance. The color of velvet pile, for example, varies from light crimson to dark crimson depending on the light source. In addition, the touch-screen interactive “How to Look at Textiles” invites exploration, providing basic information about six key criteria: use, pattern, fiber, dye, structure, and condition.

■ Louise W. Mackie, Curator, Textiles and Islamic Art

This lavish Italian gold-thread velvet with a pomegranate pattern was made in Florence in 1450–1500 (detail; J. H. Wade Fund 1973.2).

In *The Trinity*, painted by Laurent Girardin (French, Lyon, d. 1478) about 1460(?), God the Father wears a liturgical vestment, a semicircular cope made of magnificent crimson velvet with dazzling gold thread forming a large pomegranate pattern, similar to the adjacent velvet (oil on wood, Mr. and Mrs. William H. Marlatt Fund 1960.79).





Adult Studio Classes

In gallery 235:
Frieze of Dancers
by Hilaire-Germain
Edgar Degas (oil
on canvas, ca.
1883, Hanna Fund
1946.83)

Except where
noted, register for
classes through the
Ticket Center,
216-421-7350 or
1-888-CMA-0033.
Classes are
offered pending
sufficient
registration.

Seated Buddha,
1000s (Tibet,
Western
Himalayas,
Ladakh, possibly
from the area of
Lahul, painted
wood, Andrew R.
and Martha
Holden Jennings
Fund 1986.6)

Contact the Ticket Center to register at 216-421-7350. Limit 15 per class.

All-day Drawing Workshop

October 4 or October 18, 10:30–4:00.

Intensive one-day class for beginners to advanced, using charcoal on newsprint to sketch from figurative sculptures in the galleries. \$80, CMA members \$40.

Printmaking

Six Wednesdays, October 8–November 12, 6:00–8:30.

Kate Hoffmeyer, instructor. Use a variety of printmaking methods to create useful and beautiful art. \$140, CMA members \$100.

Bookmaking and More

Five Thursdays, October 23–November 20, 1:30–4:00.

Arielle Levine, instructor. Create books, cards, and more using handmade paper and other mixed media. \$140, CMA members \$100.

Drawing Sculpture

Eight Fridays, October 17–December 12, 10:30–12:30 or 6:00–8:30 (break for Thanksgiving).

Susan Gray Bé, instructor. Sculpture throughout the museum's Asian, African, Greek and Roman, Egyptian, European, and American galleries provide inspiration for this drawing experience. Various dry media will be explored. \$140, CMA members \$100.

Intro to Photo Imaging

Five Saturdays, October 18–November 15; adults 10:30–12:00; teens (13–18) 1:30–3:00.

Learn the basics of digital image manipulation using software such as Photoshop. \$60 per session; all five for \$300. Register at the Ticket Center.

Taught at the New Center for Art and Technology, 216-685-9119 or www.newcat.org.

PERSONAL FAVORITE

“Degas's *Frieze of Dancers* was the first painting that I recognized when I first came to the museum as a child,” recalls Linda Wetzel, department support specialist in the Information Technology division. Though the painting has been widely published and reproduced commercially, Wetzel's familiarity came by a less traveled route.

“My mother was a student at the Cleveland School of Art and as an exercise she painted two of the dancers. My father worked on the frames, staining and finishing them. These two dancers my mother had painted hung in our living room for years and years.

“When I came in and saw the real thing, I recognized it immediately. I had always wondered why she had done some of the things she did—why there was green paint on one of the faces, for example. Now I had my answer. But I have to admit that, in my mind, my



mom's version will always be the original.”

The painting depicts a single dancer at various stages of adjusting her shoe, showing multiple perspectives over time within a single composition. “I do stereo photography and I collect old stereoscopic pictures. I have always been intrigued by how Degas works a third dimension into this two-dimensional work. You can actually see his thumb prints. I always have a feeling of him working the paint with his hands, as if he was making sculpture rather than a painting.”

Family Express

Color, Line, and Shape

Sundays, October 5–26, 2:00–4:30. The colors, lines, and shapes of the museum's contemporary galleries inspire free, fun, and creative drop-in family workshops.

Family Sunday

October 19, 1:30–4:30. Mini highlights tour at 1:30 precedes 2:00 Family Express.

Art Encounters

A World of Great Art

Saturdays through November 22, 10:30–12:00.

A chronological slide-lecture survey of Western art. October 4, *Romanesque*, Mary Woodward; October 11, *Gothic*, Mary Woodward; October 18, *Northern Renaissance*, Seema Rao; October 25, *Italian Renaissance*, Pat Ashton. Individual remaining lectures \$30, CMA members \$20.

Introduction to Tibetan Art: Central Valley

Wednesday, October 1, 6:30–8:00. An introduction to the rich Tibetan artistic tradition, notably portable arts such as thankas, small bronzes, and shrines. Seema Rao, instructor (third in a series; individual lecture \$25, CMA members \$15).





LECTURES AND TALKS

Crown, 1900s
(Africa, Nigeria,
Yoruba people,
cloth, glass beads,
basketry, card-
board, wood,
feather quills,
Andrew R. and
Martha Holden
Jennings Fund
1995.22)



Guest Lectures

Gauguin, Munch, and Vallotton: The Woodcut in the Late 19th Century

Wednesday, October 1, 7:00.
Richard Field, Yale University.
Reception follows; sponsored by Print Club of Cleveland.

Rookwood and the Marketing of Art

Saturday, October 4, 2:30.
Nancy Owen of Northwestern University gives an illustrated lecture based on her book *Rookwood and the Industry of Art*. Free for Trideca Society members, guests \$10.

African Art

Sunday, October 12, 3:30.
Sharon Patton, director, Smithsonian National Museum of African Art

Art Works: The Power and Presence of Yoruba Art

Sunday, October 19, 2:00.
Henry John Drewal, University of Wisconsin, Madison

Serpent and Alligator Mounds in Southern Ohio

Wednesday, October 22, 7:30.
Bradley Lepper, Ohio Historical Society

A Dialogue with Agnes Gund and Frank Stella

Saturday, October 25, 1:00.
Two icons of the contemporary art world share their thoughts. Free tickets to CMA members only up to October 1. Johns and Gund exhibitions will be open strictly to members on October 24 and 25.

Alluring Enamels

Saturday, October 25, 2:30.
Alan Rosenberg, design historian and consultant, discusses the fine decorative wares and one-of-a-kind works created by enamelists in the 1950s and 1960s. He is author of several articles, including "Modern American Silver" and "Alluring Enamels." Free for Trideca members, guests \$10.

COOL FRIDAYS



Music, refreshments, and cash bar in the interior garden court, from 5:30 to 8:30 every Friday.

JT3 Jazz Trio (jazz)

October 3

The New Harp Experience (jazz)

Rescheduled—date T.B.A.

The George Foley Jazz Trio (jazz)

Rescheduled—date T.B.A.

Sean Smith (folk acoustic)

October 24

Gallery Talks

1:30 daily, Saturdays at 10:30 when Museum Art Classes are taking place, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Good as Gold

Wednesday, October 1, 1:30 and Sunday the 5th at 1:30.
Mary Woodward

Conventions and Inventions

Wednesday, October 8, 1:30 and Sunday the 12th at 1:30.
Frank Ispohrding

History of Painting

Wednesday, October 8, 6:00.
Robin Ritz, docent

Late 19th-Century Precursors: Post-Impressionism, the Nabis, and Symbolism

Thursday, October 9, 2:30.
Saundy Stemen

Seeing the Light

Wednesday, October 15, 1:30.
Debbie Apple-Presser

Fauvism and Cubism

Thursday, October 16, 2:30.
Debbie Apple-Presser

Thanks for the Memories

Saturday, October 18, 10:30.
Anne Burk, docent

History of the Woodcut

Sunday, October 19, 1:30.
Kate Hoffmeyer

Aaron Siskind Photographs

Wednesday, October 22, 1:30 and Sunday the 26th at 1:30.
Saundy Stemen

German Expressionism to Surrealism

Thursday, October 23, 2:30.
Kate Hoffmeyer

American Early 20th Century: Ashcan to Regionalism

Thursday, October 30, 2:30.
Saundy Stemen

Nothing Is New—Just Variations

Saturday, October 25, 10:30.
Gwen Johnson, docent

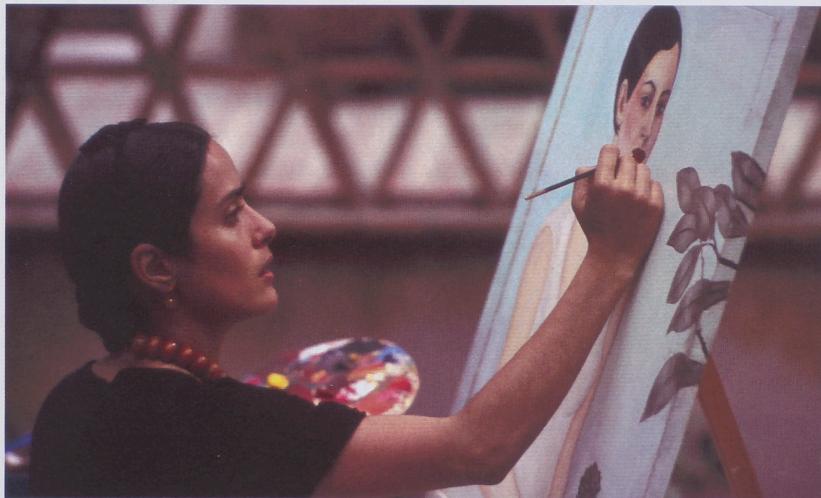
Poser, Poseur

Wednesday, October 29, 1:30.
Jean Graves

Tales of the Macabre: Strange and Just Plain Weird

Wednesday, October 29, 6:00.
Peter Dobbins, docent

Panorama: Moving Pictures @ the Art Museum



Salma Hayek is
Frida Kahlo, Friday
the 31st and Sun-
day, November 1.

Panorama admission vouchers, in books of 10, are available for \$40, CMA members \$30. Visit us online at clevelandart.org/panorama.

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

Three movies about Mexicans and two with music by prominent contemporary composers (shown to complement the Aki Festival), as well as a returning favorite. Each film \$7, CMA members \$5, students and seniors (65 & over) \$3.

Blossoms of Fire

Friday, October 3, 7:00.
Sunday, October 5, 1:30.
(Mexico/USA, 2000, color, subtitles, 16mm, 74 min.) directed by Maureen Gosling and Ellen Osbourne. This delightful new documentary ventures to the southern Mexican city of Juchitán, where men and women share chores, homosexuality is accepted, indigenous culture is celebrated, and the economy thrives without endangering the environment. Can it be real? Cleveland premiere.

From the Other Side

Friday, October 10, 7:00.
Sunday, October 12, 1:30.
(France/Belgium, 2002, color, subtitles, Beta SP, 99 min.) directed by Chantal Akerman. The famous filmmaker journeys to Arizona to explore the problem of Mexicans who risk their lives crossing mountains and deserts to get into the U.S. "A spare, painterly and scrupulously unsentimental look at the plight of illegal Mexican immigrants" —*The New York Times*. Cleveland premiere.

The Death of Klinghoffer

Friday, October 17, 6:45.
Saturday, October 18, 1:30.
(Britain/Canada, 2003, color/b&w, 35mm, 120 min.) directed by Penny Woolcock, with Sandford Sylvan, Christopher Maltman, and Yvonne Howard. John Adams's opera about the 1985 Achille Lauro cruise-ship hijacking incident, in which a wheelchair-bound passenger was killed, is brought to the screen in this provocative film. Documentary excerpts flesh out the story. John Adams conducts the London Symphony Orchestra. Cleveland premiere. *Courtesy of Blast Films and Channel 4; special thanks to Beth Beamer.*

JAZZ AND WORLD MUSIC

Mercedes Sosa: The Voice of Latin America

Friday, October 3, 7:30.
The VIVA! Festival of Performing Arts kicks off with "the doyenne of Latin American singers . . . Ms. Sosa maintains a balance between craft and conviction that endows her music with a searing honesty and power" —*The New York Times*. One of the world's most thrilling and charismatic performers and known worldwide as "the voice of Latin America," Sosa has inspired millions of listeners. Showcasing a rich voice and broad repertoire that draws from Cuba and Brazil, as well as her native Argentina, her live concerts are simply bewitching. \$30 and \$27, CMA members \$27 and \$25.

Mercedes Sosa

Naqoyqatsi

Friday, October 24, 7:00.
(USA, 2002, color, 35mm, 89 min.) directed by Godfrey Reggio. A hypnotic score by Philip Glass animates this wordless, visually staggering meditation on technology, dehumanization, competition, and conquest, the conclusion of the "Qatsi" trilogy begun in 1983 with *Koyaanisqatsi*. The Hopi-language title means "war as a way of life."

American Mullet

Sunday, October 26, 1:30.
(USA, 2002, color, Beta SP, 52 min.) directed by Jennifer Arnold. Back by popular demand is our big summer hit: an amusing look at the much-disparaged, short-in-front, long-in-back hairstyle so favored by bikers, rockers, wrestlers, and lesbians.

Frida

Friday, October 31, 6:45.
Sunday, November 2, 1:30.
(USA/Canada, 2002, color, 35mm, 122 min.) directed by Julie Taymor, with Salma Hayek, Alfred Molina, and Geoffrey Rush. This lush, sensuous, Oscar-winning biography of Mexican painter Frida Kahlo shows how she overcame a crippling injury and a tempestuous marriage to Diego Rivera to make great, imaginative art.

Somethin' Old, Always New!

Saturday, October 11, 2:30–4:30.
Jazz by the Jesse Dandy Quartet; premiere of the *Jazz Elders* video; jazzed poems with Kelly Harris and Michael Salinger; \$12.50 CMA/NOJS members. Book signing with author/jazz historian Joe Mossbrook (book \$13.95).





MUSIC

Gala Music Series

Andrew Manze, baroque violin Wednesday, October 8, 7:30.

“Magic . . . it is the most convincing ‘period performance’ I have ever heard” —*The New York Times*. “The first modern superstar of the baroque violin . . . dazzlingly inventive . . . [Manze] has introduced an element of vitality and even danger to Baroque performance” —*San Francisco Examiner*. The dazzling virtuoso returns for a rousing solo performance of works by Telemann, J. S. Bach, and Tartini (“Devil’s Trill” sonata). Preconcert lecture by Beverly Simmons, 6:30 in the Recital Hall.

The Sō Percussion Quartet Wednesday, October 22, 7:30.

“Sō can always be counted on to astound, and they played as though with one mind” —*The Yale Daily News*. This innovative quartet, appearing as part of the museum’s Aki Festival of New Music, has recently been featured at the Bang on a Can Marathon, the BAM Next Wave Festival, and Columbia’s Miller Theater. Works by David Lang (*The So-called Laws of Nature*), John Cage (*Third Construction*), and numerous others. Preconcert interview with Paul Cox and members of Sō, 6:30 in the Recital Hall. \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

Sō Percussion Quartet



Promotional support for the Gala Music Series provided by WCLV and The Plain Dealer.

Andrew Manze



CMA

Aki Festival of New Music

Free, unless otherwise indicated

Composers in the Heights

Friday, October 3, 7:30 at Heights Arts Gallery, 2173 Lee Road in Cleveland Heights.

A celebration of area composers who have been awarded Ohio Arts Council Fellowships, by way of a program of electronic/electro-acoustic works and works for solo instruments in an intimate gallery setting. Composers include Greg D’Alessio, Andrew Rindfleisch, Jeffrey Mumford, and Howie Smith.

The Music of Joan Tower

Sunday, October 5, 2:30.

The Oberlin Contemporary Ensemble, Cavani String Quartet, Oberlin Percussion Group, and others perform works by the Pulitzer Prize-winning composer Joan Tower, including *In Memory* (string quartet); *DNA* (percussion quintet); *Black Topaz* (solo piano), *Petroushkates*, and the *Concerto for Flute*. Preconcert conversation with Joan Tower, 1:30 in the Lecture Hall.

A Talk with John Harbison, Margaret Brouwer, moderator

Tuesday, October 7, 4:00–5:30.

Harbison, one of America’s most prominent composers and winner of a Pulitzer Prize in 1987, is perhaps best known for his opera *The Great Gatsby*. Hear orchestral works by Harbison at the Cleveland Institute of Music on Wednesday, October 8 at 8:00. Co-presented by CIM, where Harbison is in residence.

Robert Dick, composer and flutist with Mary Kay Fink, flute

Wednesday, October 15, 7:30.

“Spellbinding virtuosity” —*The Washington Post*. A legendary figure in the world of new music, Dick offers an ambitious program of his own works spanning more than two decades, including his early *Piece in Gamelan Style* and the more recent *Sliding Life Blues*. Picture the Gartner stage filled with flutes of all shapes and sizes—piccolo, alto, bass, and standard. He is joined by

the esteemed Cleveland Orchestra flutist Mary Kay Fink for *Recombinant Landscapes*. Co-presented with the Cleveland Institute of Music.

The Corigliano String Quartet

Sunday, October 26, 2:30.

“Music making of the highest order” —John Corigliano. Dedicated to new American music, the quartet was founded in 1996 and named for the Pulitzer, Grammy, and Oscar-winning composer John Corigliano. In their Cleveland debut, they perform works by Paul Dresher (*Casa Vecchia*), Jeffrey Mumford (*a spray...*), and Corigliano (*First String Quartet*). Preconcert discussion with Jeffrey Mumford at 1:30 in the Recital Hall.

Ensemble Sirius: The Music of Karlheinz Stockhausen

Wednesday, October 29, 7:30.

The contemporary keyboard-percussion duo of Michael Fowler, piano, and Stuart Gerber, percussion, challenges conceptions of contemporary music. Formed in 1999, the duo has collaborated with Stockhausen at the composer’s annual Stockhausen-Kurse held in Kürten, Germany. In celebration of Stockhausen’s 75th birthday, their program includes the classics *Kontakte* and *Zyklus* plus recent scores *Komet* and *Klavierstück XVI*.

Curator’s Recitals

Karel Paukert, organ

Sunday, October 12, 2:30.

Works by J. S. Bach, Wiedermann, and Franck.

Karel Paukert, organ and Harpsichord

Sunday, October 19, 2:30.

Works by Henri Pousseur (*Deuxième vue sur les jardins interdits*), Isang Yun (*Tuyaux sonores*), György Ligeti (*Volumina*), Bengt Hambraeus (*Shogaku*), Arvo Pärt (*Trivium*), and Mauricio Kagel (*Generalbass*).



Corporate Membership

Want to provide unique museum experiences for your employees and entertain your important clients? Become a corporate member! Employees enjoy exclusive benefits such as highlights tours, store discounts, and invitations to popular *Festive Fridays*—evenings of special programming for employees and their families. Your staff will also love the recent enhancements to our program, which include a new annual event called *Collection Connection*.

Or, use your corporate benefits to entertain clients, with complimentary passes to exhibitions, meeting and entertaining privileges, and tickets to our acclaimed VIVA! performance series (depending on membership level).

For further information, please call Kim McCarty, associate director of corporate relations, at 216-707-2152 or Kari Phillips, corporate relations program manager, at 216-707-2699.

Order event tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

MUSEUM STORES OCTOBER SPECIAL



Pedal Car Glasses

Inspired by the designs of Cleveland's own Viktor Schreckengost, this whimsical set of four 16 oz. glasses was created for the exhibition *Viktor Schreckengost and 20th-Century Design*. Gift boxed.

Regular price \$32, members special \$24.

To see more CMA products, please visit our online store at www.clevelandart.org.

Mark Your Calendars

Forum on Building Expansion: Inside the Vision

Wednesday, November 19, 6:30. Katharine Lee Reid and senior museum staff will discuss plans for inside the expanded museum complex and gather public input about future museum programming. Tickets are required but free, with a limited number available to members only until October 8. This event will sell out—order tickets early (two per customer; fee for phone or online orders).

Fast Forward: CMA Celebrates Contemporary Art

Friday, November 7, 10:00 pm–1:00 am. Entertainment, live music, food, interactive installations, admission to the *Agnes Gund* and *Jasper Johns* exhibitions, and more cutting-edge fun. Before the party, enjoy a special lecture by video artist *Bill Viola* at 8:30. Co-presented by the Mary Schiller Myers School of Art at the University of Akron. Party and Viola lecture \$20, students \$10. Party only \$10.

Textile Art Alliance Demonstrations for Family Fun

Sunday, November 2, 1:00–4:00. Textile demonstrations for the entire family celebrate the exhibition *Draped in Splendor: Renaissance Textiles and the Church*. Learn about weaving, embroidery, indigo dyeing, felting, and spinning.

Museum Members Mixer

Wednesday, November 12, 6:30–8:30.

Use the power of your membership to learn more about art, meet fellow museum members, ask questions, have fun. For new and seasoned members alike; space is limited. Reservations by October 31 are a must: call 216-707-2268 or 1-888-269-7829, ext. 2268.

And don't miss **Members Shopping Days** November 7–10 when you'll enjoy a 25% member discount on all regular-price merchandise at the store. Membership card required. Free gift wrapping.

Fine Print Fair

Friday–Sunday, October 17–19. The Print Club of Cleveland's 19th annual benefit for the museum's department of prints. Fifteen dealers exhibit and sell fine prints from old master to contemporary, plus photographs and drawings at Thwing Center Ballroom, Case Western Reserve University, 11111 Euclid Avenue, Cleveland. \$8, students with ID card \$4; includes readmission Sunday.

Opening-night preview (\$60; \$70 after October 6) includes hors d'oeuvres, cash bar, music, and readmission to the Fair throughout the weekend. Breakfast with the dealers followed by a lecture with Katharine Lee Reid on Sunday morning at 9:30, \$14 per person.

Call 216-765-1813 for reservations to the Friday-night preview, 216-831-8380 for the Sunday breakfast/lecture.

Exhibition at CIA

Wish you were here— The Art of Adventure

October 30–December 30 at the Cleveland Institute of Art, opening reception October 30, 6:00–8:30.

See how nine international contemporary artists cross boundaries and explore adventure. Artists include Bas Jan Ader, Amy Cutler, Christoph Fink and Lordy Rodriguez. Curated by Cathleen Chaffee of CMA and David Carrier of CIA/CWRU.





OCTOBER

S	M	T	W	T	F	S
1	2	3	4			
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

T Tickets required

\$ Admission charge

R Reservation required



Naqoyqatsi

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.



Ohio Arts Council
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THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

1 Wednesday

Gallery Talk 1:30

Good as Gold

Introduction to Tibetan Art 6:30

Central Valley **\$R**

Guest Lecture

7:00 Gauguin, Munch, and Vallotton. Richard Field

2 Thursday

Highlights Tour 1:30

3 Friday

Highlights Tour 1:30

Cool Fridays

5:30–8:30 JT3 Jazz Trio (jazz)

Film 7:00 Blossoms of Fire **\$**

VIVA! Concert

7:30 Mercedes Sosa: The Voice of Latin America **\$R**

Aki Performance

7:30 Composers in the Heights, Heights Arts Gallery, Cleveland Heights

4 Saturday

All-day Drawing Workshop 10:30–4:00 **\$R**

Lecture 10:30

Romanesque **\$R**

Highlights Tours

1:30 and 3:00

Trideca Lecture

2:30 Rookwood and the Marketing of Art Nancy Owen **\$**

They mean it:
Ensemble Sirius

5 Sunday

Gallery Talk 1:30

Good as Gold

Film 1:30 Blossoms of Fire **\$**

Family Express

2:00–4:30 Color, Line, and Shape
Aki Performance
2:30 The Music of Joan Tower (free talk at 1:30)

Highlights Tour 3:00

7 Tuesday

Highlights Tour 1:30

Aki Performance 4:00–5:30 A Talk with John Harbison

8 Wednesday

Gallery Talk 1:30

Conventions and Inventions

Gallery Talk 6:00

History of Painting

Adult Studio

Class Begins

6:00–8:30

Printmaking **\$R**

Gala Concert

7:30 Andrew Manze, baroque violin (free lecture at 6:30) **\$**

9 Thursday

Highlights Tour 1:30

Gallery Talk

2:30 Late 19th-Century Precursors

10 Friday

Highlights Tour 1:30

Film 7:00 From the Other Side **\$**

Family Express

2:00–4:30 Color, Line, and Shape

Aki Performance

2:30 The Music of Joan Tower (free talk at 1:30)

Highlights Tour 3:00

11 Saturday

Lecture 10:30

Gothic **\$R**

Highlights Tours 1:30 and 3:00

Jazz 2:30–4:30

Somethin' Old, Always New! **\$**

15 Wednesday

Gallery Talk 1:30

Seeing the Light

Highlights Tour 6:00

Gallery Talk 7:00

Introduction to Print

Collecting. Jane Glaubinger

Aki Performance

7:30 Robert Dick, composer and flutist

16 Thursday

Highlights Tour 1:30

Gallery Talk

2:30 Fauvism and Cubism

17 Friday

Class Begins 10:30–12:30

Drawing Sculpture **\$R**

Highlights Tour 1:30

Print Club

Benefit 5:30

A Prints of a Party, CWRU Thwing Ballroom **\$R**

Class Begins 6:00–8:30

Drawing Sculpture **\$R**

Nia Coffee

House 6:00 Willie Perdomo, poet **\$**

Film 6:45

The Death of Klinghoffer **\$**

18 Saturday

Fine Print Fair 10:00–5:00

CWRU Thwing Ballroom **\$**

Sessions Begin 10:15; 1:30

Museum Art Classes **\$R**

Studio Class

Begins 10:30 Intro to Photo Imaging (off-site) **\$R**

All-day Drawing Workshop 10:30–4:00 **\$R**

Lecture 10:30 Northern Renaissance **\$R**

Gallery Talk 2:30

German Expressionism to Surrealism

24 Friday

Highlights Tour 1:30

Members Pre-view 2:00–4:00

Johns and Gund

Cool Fridays 5:30–8:30

Sean Smith (folk acoustic)

Film 7:00

Frida **\$**

Naqoyqatsi **\$**



25 Saturday

Members Pre-view 10:00–5:00

Johns and Gund

Gallery Talk 10:30 Nothing's New

Lecture 10:30 Italian Renaissance **\$R**

Guest Lecture 1:00 Agnes Gund and Frank Stella Dialogue **TR**

Trideca Lecture 2:30 Alluring Enamels. Alan Rosenberg **\$**

Highlights Tour 3:00

26 Sunday

Gallery Talk 1:30

Aaron Siskind

Photographs

Film 1:30 American Mullet **\$**

Family Express 2:00–4:30 Color, Line, and Shape

Aki Performance 2:30 The Corigliano String Quartet (free talk at 1:30)

Highlights Tour 3:00

28 Tuesday

Highlights Tour 1:30

AIA Lecture 7:30

Serpent and Alligator Mounds

Gala/Aki Performance 7:30 The Sō Percussion Quartet (free preconcert interview at 6:30) **\$**

Highlights Tour 6:00

29 Wednesday

Gallery Talk 1:30

Poser, Poseur

Gallery Talk 6:00

Tales of the

Macabre

Aki Performance 7:30 The Music of Karlheinz Stockhausen with Ensemble Sirius

30 Thursday

Highlights Tour 1:30

Gallery Talk 2:30

American Early

20th Century:

Ashcan to

Regionalism

31 Friday

Highlights Tour 1:30

Film 6:45 Frida **\$**

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Friday)

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216-707-2333

Special Events
216-707-2598

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lots \$3 after 5:00
(\$5 for special
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permit holders on
Thursdays.

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Audio guide of the
collection. Free.

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Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
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10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lifes Café
Closes one hour
before museum.

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10:00-5:00
Wednesday to 9:00.
Image library by
appointment
(216-707-2547)

Print Study Room Hours
By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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